

Tatevarius Sing and The Prism Key

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INT. SING HOUSE, NEPAL, GUARDIAN ROOM - NIGHT

QASHIF SHILFAH TA (80s), from an alien race known as the Murabbi, walks into an ornate room with Nepalese design. TATEVARIUS "TATE" SING (20s), also Murabbi, is waiting. Tate is a new Qashif Kadeem, the commander of an elite Murrabi fighting force called the Qashif.

QASHIF TA
Qashif Kadeem Sing.

TATE
Qashif Ta. I am honored by your visit.

Qashif TA hands a 12 x 12 bronze colored, squared shaped object, inscribed with intricate alien markings, to Tate.

QASHIF TA
We are so close, Tatevarius.

TATE
It is good that we will soon have a permanent solution for the creature.

Tate walks to a wall in the room. He hums, the sound is melodic, like a song, as he waves his hand. A hidden space opens up, he places the box inside. The space closes.

QASHIF TA
There are those among us who want to disrupt our plan. You must keep the prism key safe.

TATE
With my life.

The two men bow to each other, the other man leaves. In the distance Tate's wife, ALANA SING (20s), is standing silently nearby.

INT. SING HOUSE, NEPAL, BEDROOM - NIGHT

Tate and Alana are at a window looking out at a full moon and a sky full of stars. Tate is behind Alana, has his arms around her.

TATE (CONT'D)
Do you know how much I love you, my queen?

ALANA
Tell me.

TATE

More than the stars in the sky.

ALANA

Do you remember what our world was like?

TATE

We were both born here on earth, after the catastrophe. But I have seen pictures. It was beautiful and it will be so again.

ALANA

It will take another 25 years before we can go home. This world is so unclean.

TATE

Every world has its bad elements, but there is beauty too.

The sound of a baby starting to cry is heard in the distance. Tate laughs.

TATE (CONT'D)

At least he gave us a little time alone.

Alana turns to Tate. Her eyes are troubled, with a hint of sorrow behind them.

TATE (CONT'D)

Do not be troubled. We have a home here now. It is a good home.
(beat)
I'll check on him.

INT. SING HOUSE, NEPAL, BABY ROOM - NIGHT

Tate picks up his son, BABY SING (2 months), swaddles him in blankets and cradles him.

TATE (CONT'D)

There now. Papa is here.

Tate is rocking the baby when he suddenly becomes alert.

TATE (CONT'D)

Alana?

Tate starts to whistle. The sound is very melodic.

TATE (CONT'D)

Alana?
 (whistle)
 Alana?

Alarm shows on his face. He holds the baby close. Leaves the room.

INT. SING HOUSE, NEPAL, BEDROOM - NIGHT

Tate walks into the bedroom whistling the entire time. The bedroom is empty. A musical tinkling sound is heard.

TATE (CONT'D)

(yelling)
 Alana!

As Tate turns, a masked figure, KHADAMA DIEF (30s), Murabbi, from a different fighting force called the Sapaṛaṭan, strikes Tate hard in the throat rupturing his larynx. Khadama waves his hand with a kihap. Tate is thrown by an invisible force, still clutching his baby. The entire room shakes. The floor opens up beneath Tate and he falls through.

INT. SING HOUSE, NEPAL, UNDERGROUND CAVERN - NIGHT

Tate lands hard in a dark, underground cavern. Tate tries to make a sound in the dark, but he can't. He snaps his fingers in a rhythmic pattern still clutching his baby. He creates a ball of energy that produces light.

Tate moves back the blanket to check on his son, is devastated by what he sees. He pulls his son close to him, cradling the baby in his arms. Wracked with sobs, he opens his mouth to yell, nothing comes out.

INT - AIRPLANE, OVER EUROPE - DAY

10 years later

Tate (now 30s) is in his seat when the PILOT speaks over the intercom.

PILOT (O.S.)

Good afternoon. We are experiencing some mechanical issues. We will need to make an emergency landing at Heathrow airport. You will deplane at Heathrow...

The pilots voice fades into the background. CLOSE IN on Tate's face. He is irritated.

TATE

Oh, great.

INT - HEATHROW AIRPORT - DAY

Tate is walking quickly through the airport holding a violin case trying to hide his face. The lights on all the cameras in the airport start to flash red. Three HUMAN PRESERVATION AGENCY (HPA) AGENTS are seen running towards Tate from a distance. Tate turns, walks in the opposite direction. Three more HPA AGENTS are heading towards him. Tate stops.

HPA 1

We've received a bomb threat, clear the terminal please.

Passengers start to run from the terminal. In the melee, the HPA surround Tate.

HPA 2

Specimen, remove all weapons from your person, put your hands behind your head and slowly lower yourself to the ground.

TATE

I am not your enemy and I do have a name.

HPA 2

I won't ask twice.

TATE

It is not my wish to harm you or your people. We are here to save your world.

HPA 2

Last warning.

TATE

You asked for this.

Tate sits the violin case down, flips back the coat of his suit exposing an alien weapon that looks like a Peruvian Andean Pan Flute. It is a device, called a tuner, that Murabbi use to channel and direct energy. HPA agent 1 notices.

HPA 1

Specimen. What is your name?

TATE

I am Specimen Zero.

HPA 1

Oh crap.

Tate begins an animated, comical, martial arts type fight with several HPA agents also using energy blasts.

One HPA agent is trapped by squirting water fountains and sprinklers coming from all directions. He finally slips and falls and is blown backwards by water.

Tate sees the empty food court.

TATE

Hungry?

Tate directs energy towards the food court. One HPA agent gets hit with multiple paper coffee cups from a nearby coffee shop until a metal coffee cup knocks him out cold.

Tate sees a hamburger left on a plate. He uses energy to grab the burger, directs it to an HPA agent's face. The burger, separates, each bun covers the HPA agent's eyes.

Tate directs crab legs at another HPA agent's face. The legs latch on like the creature from the alien movie. The agent runs away screaming, trying to pull the crab legs off. Other HPA agents are knocked out with martial arts until there is just 1 HPA agent left.

TATE (CONT'D)

Had enough?

HPA 2

Not even.

Tate thrusts an energy blast towards the HPA AGENT, makes him punch himself in the face. He passes out.

Tate grabs the violin case, runs, stops at an automated ticketing machine. He holds his watch up to the machine, it prints him a ticket. Tate runs to the nearest airplane that is boarding. At the gate he hands the agent his ticket, quickly boards. Looking from the window of the airplane he can see HPA AGENTS running throughout the airport looking for him.

INT. DAVID GEFFEN HALL, MANHATTAN, NEW YORK - NIGHT

Tate is with the New York Philharmonic playing as a guest violinist. He is glowing, colors like the northern lights. No one can see this but the other Murabbi in the audience who are also glowing.

Above, in a private booth, Alana enters. She looks down at Tate as he plays. She is very emotional.

ALANA
(talking into her watch)
Shield.

A light shimmers up and down her, shielding her presence from other Murabbi. The orchestra finishes to roaring applause. She turns away and leaves. From his seat, Tate looks up at the area she was previously standing.

INT. DAVID GEFFEN HALL, MANHATTAN, NEW YORK - NIGHT

Later

Tate enters the private booth Alana was in, sits down his violin. He starts to scan the private booth with an alien device that looks like a watch but is actually an advanced computer and communication device. The device emits a laser to scan. ELISE PINSKY (40s) walks in. Tate folds his hands behind his back, hiding the watch.

ELISE
Tate, what are you doing up here?

TATE
I am just taking in the grandeur of
this spectacular hall.

Elise turns her back to him to look out at the hall. Tate starts to scan again with his hand behind his back as he tries to peek at the watch. When Elise turns back around he immediately adjusts, hides the watch, turns his attention back to her with a smile.

ELISE
It is magnificent. It gives me
chills.

TATE
It makes me shiver as well.

Tate tries to relate. It doesn't come out quite right.

ELISE
Not only is he a gifted musician,
but he's quite charming.
(beat)
I was going to grab a late dinner.
Would you like to join me?

TATE

Thank you for the generous offer, Lady Pinsky, but I have a busy day tomorrow. I'm going to turn in early.

ELISE

Well, if you change your mind.

She hands Tate her business card. He takes it with his free hand. Bows cordially. He waits for her to leave, continues scanning.

TATE

(speaking into the watch)
There was definitely a Murrabi here, shielded, not part of the audience. I need a complete scan of New York. The Prism Key must be here. We're close.

INT - QUEENS, NEW YORK, UNDERGROUND LAIR - NIGHT

Khadama (now 40s) is sitting in front of a large fireplace relaxing on a chaise lounge. Alana (now 30s) enters.

ALANA

Tatevarius is in New York.

KHADAMA

We've shielded this location. He won't find it.

ALANA

It is me. Our bond was strong. He is drawn to me.

KHADAMA

He thinks you are dead. He is searching for the key, nothing else. Where did you see him?

ALANA

The David Geffen Hall in Manhattan.

KHADAMA

Wasting his talents on humans.

ALANA

The humans barter with paper and coin. It his way of making a living on this planet, but also interacting with them. Absorbing their culture.

KHADAMA

Does a dog want to absorb the culture of a flea on its back? The Qashif Kaddem, lowering himself to interact with these talking monkeys.

ALANA

Why do you hate them so much? Why do you hate him? You and Tate were friends once.

KHADAMA

He took you from me. We both vied for your affections, but you married him.

ALANA

He took nothing from you. I was never yours. I chose Tatevarius over you.

KHADAMA

Well, one can't account for bad taste.

(beat)

Then he was made Qashif Kaddem over me. A much older, more experienced, more sophisticated, better looking...

ALANA

These things are in the past.

Khadama gets up from his chair, approaches Alana.

KHADAMA

But the sting of rejection still haunts me. And these humans, they've been a thorn in our side since we arrived here on their planet. You feel the same way. That is why you joined forces with me.

ALANA

I joined forces with you because I wanted a better place, a safe place for our people. Do you think ruling this world will make it better?

KHADAMA

This world will be mine. The Qashif will fall and the Saparatan will rise. You will have to decide which side you are on Qashif Sing.

ALANA

I should leave before Tatevarius is drawn here.

KHADAMA

Go to Iraq. The facility there is heavily shielded. He will not find you. Not that he's looking for you or even thinking about you after all this time.

Alana turns away abruptly, heads for the exit. Khadama walks back to the chaise lounge, stretches out. Alana shoots a look of regret in his direction as she heads out the door.

EXT. QUEENS, NEW YORK, STREET - DAY

Tate parks his van, grabs his violin case, gets out. He looks at his watch, starts to walk down the street, looks at his watch again. He stops, looks straight ahead. His eyes narrow. He starts to walk faster.

INT - QUEENS, NEW YORK, UNDERGROUND LAIR - DAY

LEONARDO PEPIE (70s), Murabbi, a scientist, has the Prism key sitting in front of him. He's tinkering with the key. Khadama is watching and NOSUF FOSS (any age), large, circus freak looks, Murabbi, is standing guard. A YOUNG SAPARATAN runs in.

YOUNG SAPARATAN

Tatevarius Sing is here.

KHADAMA

He is finding us too quickly. We need to move again.

LEONARDO

He has been pursuing us for ten years. This is a delicate process. I can't work under these conditions.

KHADAMA

How much time do you need?

LEONARDO

As much as you can get. I am close to unlocking the third layer of the riddle.

KHADAMA

(to the young Saparatan)
Dispose of him.

YOUNG SAPARATAN

I can't defeat Qashif Kadeem Sing in hand to hand combat.

KHADAMA

Than be creative.

The young Saparatan runs out of the room. An old Ford Crown Victoria is sitting in another section of the lair. He gets in, peels out of the lair.

EXT. QUEENS, NEW YORK, STREET - DAY

Tate is walking, stealing glances at his watch. Down the street a boy, LUCIANO "LUCI" ROSSI (10), Italian, is riding his bike furiously on the other side of the road.

Luci cuts across the street headed in Tate's direction. The Crown Vic is speeding. Tate sees the potential issue, runs towards Luci. He tosses the violin into the air, grabs Luci off the bike, then catches the violin as they both tumble to the ground.

The Crown Vic runs over the bike, the young Saparatan sees he didn't get Tate. He puts the pedal to the metal and speeds off.

LUCI

(unfriendly arm gesture,
yelling after the car)
Jerk!

Luci turns. Tate is still lying on the ground holding the violin case looking after the car suspiciously.

LUCI (CONT'D)

How'd you do that?

TATE

The better question is, are you ok?

Luci walks to his bike as Tate stands.

LUCI

It's ruined. He didn't even stop.

TATE
We should get you home.

LUCI
You saved my life. You've got to
come and meet my mom.

EXT. QUEENS, NEW YORK, RESIDENTIAL STREET - DAY

Tate and Luci are walking. Luci is pushing his ruined bike down the street. The frame is twisted, but the tires are still intact.

TATE
What is your name?

LUCI
Luci.

TATE
Lucy?

LUCI
No, Luci.

TATE
Lucy? I am not saying this
correctly?

LUCI
The L has to roll off the tongue.
It's short for Luciano.

TATE
Ahhh, I see. Luci. It is nice to
meet you.

LUCI
You too!

TATE
Your home is here?

LUCI
Yeah, just the next block over.

TATE
You are out here alone?

LUCI
My mom's at work. My cousin picks
me up from school and watches me
until she gets home. She's really
pretty by the way.

TATE

Well, we will make sure you get home safely to your mother.

LUCI

What's your name?

TATE

Tatevarius.

LUCI

Ta-te-what?

TATE

Tatevarius. Friends call me Tate.

LUCI

Like po-tate-o?

Tate chuckles at the young boy's humor.

TATE

Yes.

LUCI

You single?

TATE

How do you mean?

LUCI

Single, you know, not married, not dating.

TATE

No, I am not married.

LUCI

You don't like girls or something?

TATE

I was married once. I never remarried.

LUCI

That sucks. That happened to my mom too. My dad's a pilot. He really likes to fly the friendly sky's if you know what I mean. He ran off with a stewardess or flight attendant or whatever they call them these days.

TATE

I am sorry to hear this, Luci.

LUCI

It was probably for the best. I heard from my cousin that he was a real skirt chaser. Mom's better off without him. My uncle says she needs to find a good, solid guy.

Luci looks Tate up and down with consideration, stops in front of a house.

LUCI (CONT'D)

This is my place. You want to come in?

TATE

I had best be going.

LUCI

Can you just walk me to the door, make sure I get in?

TATE

Of course.

Tate walks Luci to the door. Luci unlocks the door, suddenly clutches his leg.

LUCI

Ouch. Oh, that hurts.

TATE

Are you ok?

LUCI

I think I must have hurt my leg when I fell. Can you come in and look at it? I just felt this sharp pain.

INT. ROSSI HOUSE, LIVING ROOM - DAY

Tate walks into a modestly furnished house with a woman's touch. Luci sits, shows Tate his leg. He only has a skinned knee. Tate sits the violin case on the coffee table.

TATE

That doesn't look so bad. Do you have some antiseptic and a band aid?

LUCI
(pointing)
In the bathroom.

Tate disappears into the bathroom, returns with the items and a towel, starts to clean Luci's knee. Luci looks Tate over again, then admires the violin case.

LUCI (CONT'D)
What do you do for work?

TATE
I'm a violinist.

LUCI
Violinist?

TATE
Yes.

LUCI
Like a musician?

TATE
Yes, exactly.

LUCI
So, you're a bum.

TATE
No, I am not a bum. I play with several different orchestras around the world. Currently, I am in New York as a guest artist with the New York Philharmonic.

LUCI
Cool. Does it pay well?

Luci winces as Tate applies antiseptic.

TATE
My apologies, it will only be for a moment.
(beat)
Being a violinist provides me with a living and it gives me some freedom.

Tate finishes the knee.

TATE (CONT'D)
There. All better.

Luci suddenly clutches his side.

LUCI

Ouch. I think I might have broken something.

Tate realizes he is being played, gives Luci a look. Luci relents, realizes the jig is up.

LUCI (CONT'D)

Sorry, I was just hoping you'd stay for a moment.

TATE

Why?

Tate stands as he hears a key at the door. A beautiful Italian woman, AURORA ROSSI (30s), enters. She is surprised and alarmed. Luci runs up to her, rushes his words.

LUCI

Mom, this is Tate. He saved my life. I was riding my bike, and this car almost hit me and he threw his violin in the air and grabbed me just in time, then he caught the violin, it was really cool. I thought he could stay for dinner, considering I would be dead right now if it wasn't for him.

Tate and Aurora both give Luci an incredulous look.

TATE

My lady, I am sorry. I did not mean to intrude or frighten you. I just wanted to make sure Luci got home safely.

Aurora is furious, gives her son a look that lets him know he's in trouble.

AURORA

I'm the one who's sorry. My son, he is always trying to fix me up with dates. But this is the first time he's brought someone home. Now he's grounded for life.

LUCI

But mom, I just had a good feeling about him. He plays violin. He's harmless. He saved my life.

AURORA

Go and get cleaned up. Then, off to your room.

LUCI

But, mom....

AURORA

Grounded, go.

Luci walks backwards towards the bathroom.

LUCI

By the way, his real name is...Tat...u...vari or something like that. You two should talk. He plays the violin, so he's probably not rich, but that's ok, because you're a pediatric nurse. You can be the bread winner. He's not a bad looking guy either, even though he dresses a little funny.

AURORA

(completely embarrassed)
Go!

Luci turns and runs into the bathroom. Tate is smiling at Luci's determination. He finds it amusing.

AURORA (CONT'D)

Thank you for looking out for him and bringing him home.

TATE

You are quite welcome. I apologize for startling you. Please enjoy the rest of your day.

Tate does a slight bow, retrieves his violin case and starts to leave. Luci runs out of the bathroom.

LUCI

(to Tate)

Her name is Aurora, by the way. Isn't that a beautiful name?

(To Aurora)

You're not going to invite him to stay for dinner?

Aurora gives Luci a warning look. He runs back into the bathroom.

AURORA

Well, it was nice to meet you,
Tate. Have a nice day too.

EXT. ROSSI HOUSE - DAY

Tate steps out of the house. He looks back at the house with a curious look. Then he looks at his watch, starts to walk back the way he came.

INT. ROSSI HOUSE, LIVING ROOM - DAY

Aurora sighs in relief, puts her purse down, removes a gun, sits it on the counter. Luci runs out of his bedroom dressed in clean clothes.

LUCI

Mom.

AURORA

Luci, what were you thinking? You can't bring strangers home like that. Not now, not ever.

LUCI

I normally wouldn't. But Tate is different. I just had this feeling about him.

Aurora walks to Luci, kneels down, takes his shoulders in her hands.

AURORA

I know how bad you miss having a dad, but you can't do things like this. You hear me?

LUCI

But I want you to be happy, mom.

AURORA

I am happy, Luci. You make me happy every single day.

LUCI

I'm sorry I scared you.

AURORA

You have to promise me you won't do this again.

LUCI

Ok, I promise. Am I still grounded?

AURORA

For all eternity. Off to your room.
I'll call you when dinner is ready.

LUCI

Did you think he was handsome?

AURORA

Now.

Luci walks, slump shouldered, into his bedroom.

EXT. QUEENS, NEW YORK, STREET - DAY

Luci is on the same street where he met Tate. His cousin, GIOVANNI "GIO" MANCINI (19), Italian, calls him.

GIO (O.S.)

Where are you? You're supposed to
be here doing homework. I'm already
in trouble for yesterday. Your
mom's gonna kill me.

LUCI

I'll be back. I just gotta do
something.

GIO (O.S.)

Yeah, you gotta get your little
butt back here before anyone
notices your gone.

A white van pulls up and parks. Tate gets out with his violin case.

LUCI

Can't talk now.

GIO (O.S.)

Get back here now.

Luci ends the call, follows stealthy behind Tate.

LUCI

Don't see me. Don't see me.

Tate turns, looks around suspiciously. Luci ducks behind a parked car at the same time. He waits for Tate to turn back around before he starts to follow him again. Tate stops at the mouth of an alley, checks his watch, looks around. He steps into the alley.

EXT. QUEENS, NEW YORK, ALLEY - DAY

Luci runs up to the alley, peeks, sees Tate looking around, checking his watch. Luci approaches Tate. Tate is clearly startled that Luci could sneak up on him.

TATE

Luci! What are you doing here?

LUCI

I wanted to tell you I'm sorry about yesterday. It takes my mom a while to warm up to people she doesn't know.

TATE

As it should. How did you get here?

LUCI

Took the bus. So, what did you think about her?

TATE

(mentally preoccupied,
looking around)

Your mother?

LUCI

Yes, of course my mother. Who do you think I'm talking about, that broad standing on the corner?

Luci motions to a woman of ill repute standing on the corner selling her wares.

TATE

We mustn't be harsh.

LUCI

I tell it like it is.

TATE

How old are you?

LUCI

Ten.

TATE

You are an interesting ten-year-old.

LUCI

You didn't answer my question.

Tate is distracted. He is looking around at the walls, he moves deeper into the alley. Luci follows.

TATE

She seemed nice, your mother and you shouldn't be here.

LUCI

Just nice? What do you mean, she's gorgeous. Guys are hitting on her all the time.

TATE

I...um...that's uh...very nice, Luci.

LUCI

I thought you might be interested, you know, in asking her out on a date. I could give you her number.

TATE

A date? Ah...no, I'm not here for that.

Luci looks like his feelings are genuinely hurt. Tate checks his watch. Notices Luci's change in demeanor.

TATE (CONT'D)

I didn't mean it that way, Luci. Your mother seems like a wonderful woman. I am, I am working.

LUCI

Playing violin? In the alley? And checking the time every five minutes?

TATE

You are a very observant young man.

LUCI

Do you carry that thing around everywhere or what?

TATE

I'm very passionate about playing violin.

Tate's demeanor changes, he becomes alarmed.

TATE (CONT'D)

You have to go.

LUCI

Why?

TATE

Luci, go now.

The sound of clanging cymbals is heard.

LUCI

What's that sound?

Nosuf appears at the head of the alley. Everything outside of the alley blurs, goes fuzzy as if the alley has been encased in a bubble. Nosuf has a Jolly Chimp cymbal monkey attached to his waist. The cymbals are banging wildly. The monkey is jiggling.

LUCI (CONT'D)

Who is that?

(beat)

Hey Lurch! Where's the rest of the Addams Family?

Tate puts Luci protectively behind him.

TATE

Where is the prism key?

NOSUF

You will never find it. Soon, it will be too late. You were its guardian, Tatevarius. You failed.

Nosuf directs a blow of energy in Tate's direction. Tate shields Luci as they fly backwards. Tate lands on the ground hard, his pan pipes tuner is destroyed.

LUCI

How did he do that?

Tate throws his violin case. The case pops open, the violin rises out of the case by itself, starts to twirl rapidly as it plays a note. Tate and Nosuf exchange blows of energy.

Tate waves his hands. The ground beneath Nosuf's feet rises up, covers him with asphalt, then it pulls him down into the ground. The asphalt covers over itself as if nothing happened. The violin floats back into its case. The case closes. The fuzzy bubble shielding the alley from view evaporates.

TATE
 (talking into his watch)
 I was just attacked by a Sapaṛaṭan
 with an old tuner. He's contained,
 sending coordinates.

Tate turns to Luci.

TATE (CONT'D)
 Are you alright?

LUCI
 You really have to ask my mom out.

EXT. QUEENS, NEW YORK, STREET - DAY

LUCI
 What was that?

TATE
 I can't explain.

LUCI
 That was like magic or something.

Tate stops.

TATE
 You can't tell anyone about what
 you just saw.

LUCI
 What did I just see?

TATE
 It is a very long story.

LUCI
 Well, I have all day, and I'm
 hungry.

TATE
 I have to get you to safety, then I
 must go.

They start to walk again at a quicker pace.

LUCI
 And I must call every news
 organization in the country and
 tell them about you, your freaky
 violin and your creepy musical
 friend.

Tate stops again.

TATE

You can't do that. People will panic if they know what's coming.

LUCI

I'll keep my mouth shut. Just come grab a bite with me. You can meet my zio.

TATE

Ok, but just this once. I have work to do. Important work.

Luci grins, motions for Tate to follow him.

INT. MANCINI'S ITALIAN RESTAURANT - DAY

Gio comes running through a side door with his cell phone and car keys in his hands. Tate and Luci are a mess from the fight. Tate is holding his violin. Gio notices.

GIO

What happened to you? I've been looking all over for you.

LUCI

Some guy tried to rough us up, but we took care of him.

GIO

Who is this?

LUCI

My friend, Tate. The guy I told you about.

GIO

(to Tate)

Is that what happened?

TATE

Absolutely.

Giovanni gives Luci and Tate an incredulous look as MASSIMO MANCINI (50s), Italian, walks out from the kitchen.

MASSIMO

Luci, your mother is paying Giovanni to baby sit you and you nearly gave him a heart attack.

GIO

Nearly?

Massimo notices their appearance.

MASSIMO

What happened to you two?

LUCI

Got in a fight. You should see the other guy.

MASSIMO

You're a tough guy, huh? Who's this?

LUCI

This is the guy I was telling you about.

MASSIMO

Nice to meet you. I heard you saved my nephews life.

TATE

It was nothing really.

MASSIMO

Nothing? Are you kidding me?

Massimo throws an arm around Tate, leads him to a table, sits him down.

MASSIMO (CONT'D)

You did a wonderful thing for me and my family. Luci, Giovanni, go in back and tell your aunt to bring out some lunch.

Luci runs into the back of the restaurant followed by Gio.

MASSIMO (CONT'D)

My nephew is family, he's like one of my own sons.

TATE

Really, it was nothing.

MASSIMO

Luci told me you met Aurora.

TATE

We met briefly when I took Luci home.

MASSIMO
She's a good woman.

TATE
She seemed very pleasant.

MASSIMO
Hey look...

Massimo pulls three hundred dollars out of his wallet, tries to pass it to Tate.

MASSIMO (CONT'D)
Luci told me you're not doing so good financially, but that's ok. I'll help you out. Why don't you take Aurora out to dinner, get her some lobster or something.

TATE
Please, that is not necessary. I am here on business. I won't be in town for long.

MASSIMO
Looks what coming.

A ton of amazing Italian food comes out of the kitchen being brought by AMARA MANCINI (50s), Italian, Luci, Gio and a WAITER (20s). Amara kisses her husband as they lay food out on the table. Then Amara, Gio and Luci sit down at the table.

MASSIMO (CONT'D)
This is the guy that saved Luci's life.

AMARA
Oh, that's wonderful. It's so great to meet you. Eat up, eat up.

TATE
Thank you. It was nothing.

Luci leans in close to Tate, whispers.

LUCI
Can I tell them about the guy in the alley?

TATE
(whispering)
No!

MASSIMO
 (looking at the violin
 case)
 You play?

TATE
 Yes, I'm a violinist.

MASSIMO
 (looking at Luci)
 I thought you said he was a bum?

LUCI
 He's a musician. Normally, they're
 sleeping on their girlfriend's
 couch or living with their mom or
 something. But, Tate's different.
 He's really, really different.

Tate gives Luci a warning look.

AMARA
 Well come on, eat.

Tate realizes he won't be able to leave until he eats. He
 starts eating, the food is good. He starts to really dig in.

Later

All of the serving dishes are empty. The bread and salad
 gone.

TATE
 That was a pleasant surprise. Thank
 you. I guess I was hungry.

LUCI
 Yeah, playing violin...
 (Luci winks at Tate)
 ...Must really take a lot out of
 you.

Tate gives Luci a warning look again. Amara looks at Tate in
 an approving fashion.

AMARA
 So, what do you think about my
 sister, Aurora. She's some great
 gal, I tell you.

Massimo and Amara smile at each other. Luci has an ear-to-ear
 grin.

EXT. QUEENS, NEW YORK, RESIDENTIAL NEIGHBORHOOD - DAY

Tate and Luci are walking down a familiar street. They arrive at Luci's house.

INT. ROSSI HOUSE, LIVING ROOM - DAY

TATE

Your mother, she will be home soon?

LUCI

Yeah, same time as yesterday.

TATE

I will wait outside until she arrives.

LUCI

Can I tell her?

TATE

Luci, you can't tell anyone.

LUCI

I can't unsee what I saw. I'm going to be ruined for life if you don't tell me what's going on.

Tate sits, motions for Luci to join him.

TATE

I am a Qashif Kadeem, the head of a massive military force. Ten years ago, another militarized faction called the Sapaṛaṭan took something of extreme value from my people, the Murabbi. I have been searching for the artifact every since.

LUCI

Murabbi? What country is that?

TATE

It is not a country. It is a planet, Murabbidean. That is where my people are from.

LUCI

You're an alien?

TATE

We like to refer to ourselves as extraterrestrials.

LUCI

Dude, E.T! How did you do all that magic stuff?

TATE

It's not magic, Luci.

Tate opens up his violin case. The violin is magnificent.

TATE (CONT'D)

Everything has electrical energy, this planet, our bodies. Sound creates a vibration. We Murrabi can create energy from any sound vibration by channeling the energy within ourselves. We use devices called tuners to amplify that energy.

LUCI

So you don't really play?

Luci runs his hand over the beautiful violin.

TATE

Yes, I do play and I enjoy it very much. This is Ramallya. She is a very ancient tuner and has been passed down in my family, the Sings, for centuries.

LUCI

I can't believe it. I'm actually talking to an alie...I mean extraterrestrial.

(beat)

What did that creepy guy want? Why did he attack us?

TATE

Our planet was partially destroyed. We came to your world and your leaders offered us refuge. The Qashif and most Murabbi want to live here in peace. The Sapaṛaṭan want your planet for themselves. It is imperative that I find what they have taken. The fate of your world depends on it.

Luci jumps up from the couch.

LUCI

I want to help!

Tate gives Luci a compassionate look. Luci is the same age Tate's son would have been. He is developing a soft spot for Luci.

TATE

What I'm doing is very dangerous and I'll be leaving New York soon. I have told you a very important secret, Luci. You must promise me you will keep it here.

Tate touches his heart.

LUCI

Oh, ok. I won't tell anyone.

Tate holds out his hand, Tate and Luci shake hands.

TATE

Thank you, Luci. Now, I must go, before your mother comes home and finds a stranger in her living room again.

Tate leaves. Luci watches Tate through the window as he waits outside for Aurora to arrive. Luci has a look of 10-year-old determination on his face.

INT. MANCINI'S ITALIAN RESTAURANT - DAY

Luci is sitting with Gio at a table in the restaurant. Gio has on a waiter's uniform.

GIO

What do you need to tail somebody for?

LUCI

It's the guy you met the other day, Tate.

GIO

You want to find out if the guys a creep before you fix him up with your mom?

LUCI

I just need to know where he's staying.

GIO

Why?

LUCI
Because. What's it to you?

GIO
I'm not doing anything until you tell me why. Tailing someone takes money and resources.

LUCI
What do you mean resources? It's you and your car.

Gio smacks him upside the head.

GIO
Don't ask me to do something then get mouthy with me.

LUCI
Hey! Alright, I'm sorry. I just need you to do this one thing for me. He might be leaving soon. I need your help.

GIO
You're giving me a migraine here, kid. Why do you need to know where he lives? He's gonna think you're a stalker or something.

LUCI
You won't believe me.

GIO
Try me.

LUCI
You have to promise you won't tell anyone.

GIO
I won't tell anyone.

LUCI
You have to super promise, because I told him I wouldn't tell anyone. I'm only telling you because you're family and I need you to help me.

GIO
I'm getting back to work.

Gio stands, starts to walk away.

LUCI
 (blurting it out)
 He's an alien from another world
 and he's fighting some bad guys and
 I want to help.

GIO
 Aliens?

LUCI
 Yeah, but you can't say anything.

Gio gets a concerned look. He sits back down next to Luci.

GIO
 This guy tell you this? He some
 type of weirdo?

LUCI
 No, nothing like that. He doesn't
 know it, but he needs my help.

GIO
 Where do you come up with this
 stuff?

LUCI
 Come on Gio, please. I'll fix you
 up with Ms. Clara. I'll tell her
 how amazing you are when I turn in
 my English paper next Friday.

GIO
 Oh man, she's the hottest teacher's
 assistant I've ever seen.

LUCI
 Deal?

GIO
 Ok, deal. But what are you going to
 say to your mom? She'll go scorched
 earth on me if you disappear again.

LUCI
 I'm working on that.

INT. MANCINI'S ITALIAN RESTAURANT - EVENING

Massimo, Gio and Luci are sitting at a table. Gio is no longer in uniform.

MASSIMO
 Did you say aliens?

LUCI

Yes, aliens. World ending stuff. I need to help him.

MASSIMO

This guy tell you this? If he's some type of creep I'll break his kneecaps.

GIO

I think he wants Tate to ask out Aunt Aurora.

MASSIMO

Oh, that guy. The suit with the violin.

LUCI

Yes. I need to know where he lives.

MASSIMO

Luci, I know you want a father and a whole family again. But...

LUCI

It's not like that.

MASSIMO

Let me get this straight. You gotta tail some guy from another plant and find out where he lives because he's trying to save the world and you want to help. I got that right?

LUCI

Yes!

MASSIMO

You got some imagination, kid, I'll give you that. But, it sounds like there's some kind of adventure going on here so I'm going to help you. This guy hurts you, I'm gonna turn him inside out.

LUCI

He won't hurt me, I promise. He's the good guy.

MASSIMO

When do you need to do this?

LUCI

As soon as possible. He drives around town looking for other aliens, I mean extraterrestrials, but he's leaving.

MASSIMO

(to Gio)

Don't let him out of your sight.

GIO

He ain't going no where without me.

Massimo grabs his cell phone, calls Aurora.

MASSIMO

Aurora, can you talk?

Luci is very excited. Is out of his chair.

MASSIMO (CONT'D)

Listen, me, Amara and Giovanni want to hang out with Luciano for a little bit tomorrow.

Luci shakes his head no.

MASSIMO (CONT'D)

For a few hours...

Luci shakes his head no.

MASSIMO (CONT'D)

Maybe he can spend the night?

Luci nods encouragingly, gives him the thumbs up.

MASSIMO (CONT'D)

I know he's grounded, but it's ok. It'll give you a little break. You can go get your hair and nails done and you know, maybe try to get a date or something.

Massimo pauses, glances at Luci who has a very hopeful look as they both wait for Aurora to respond.

MASSIMO (CONT'D)

Of course I don't mind. We'll come get his stuff and we'll have a good time. Sounds good. Love you too.

Massimo hangs up, Luci jumps into his arms.

LUCI
Thank you, zio.

MASSIMO
Don't mention it, kid.

EXT. QUEENS, NEW YORK, STREET - DAY

Gio and Luci are driving around the neighborhood where Luci has seen Tate the past few times. Luci is looking around frantically.

GIO
We've been at this for an hour.
Maybe he's not coming back.

LUCI
He has to be here.

Luci sees Tate's van parked in front of the same alley where Tate had the confrontation. He doesn't tell Gio he sees Tate's van.

LUCI (CONT'D)
Hey, I wanna grab a snack. You want something?

Luci motions to a nearby convenience store. Gio pulls up in front of the convenience store, parks on the street.

GIO
Yeah, get me one of those beef stick things.

Luci slips out of the car, walks into the store.

INT. QUEENS, NEW YORK, CONVENIENCE STORE - DAY

Luci looks around, sees a beautiful YOUNG WOMAN (19) in the drink section. Luci grabs a bag of chips, a beef stick and two Gatorade type drinks. He approaches the woman.

LUCI
Hey, what's up?

YOUNG WOMAN
Hello there.

LUCI
I don't mean to be weird or anything.

(MORE)

LUCI (CONT'D)

But I need to distract someone.
I'll give you twenty bucks if you
help me.

YOUNG WOMAN

Is someone bothering you?

LUCI

No, it's my cousin. His name is
Giovanni. He's babysitting me and I
just need to distract him for a
couple of minutes.

YOUNG WOMAN

Why?

LUCI

Everybody's got questions! Look,
he's Italian, he's a good looking
guy, in his prime. He's the head
waiter at Mancini's and he's
rollin' in dough.

YOUNG WOMAN

Mancini's has the best lasagna in
town.

LUCI

You'll get all the lasagna you can
eat. Come on, what do you say?

YOUNG WOMAN

Where is he?

Luci takes her to the door, points to Gio who is sitting in
the car.

YOUNG WOMAN (CONT'D)

That's your cousin?

LUCI

Yeah, that's the ball and chain.

YOUNG WOMAN

He's kind of cute.

LUCI

So, you'll help me?

YOUNG WOMAN

Sure.

Luci hands her the twenty. She doesn't take it.

YOUNG WOMAN (CONT'D)
I'll do it for free.

EXT. QUEENS, NEW YORK, STREET - DAY

Luci slips into the passenger side of the car, leaves the door open as the woman approaches the driver's side. He hands Gio the beef stick and a Gatorade.

YOUNG WOMAN (CONT'D)
Hey, your names Giovanni, right?

Gio looks, sees the beautiful woman, is immediately distracted.

GIO
Yeah, that's me.

YOUNG WOMAN
We met at that party...um...at...

She looks slyly at Luci. Gio is turned away from him.

LUCI
(mouthing words)
At Tino's place.

YOUNG WOMAN
At Tino's place.

GIO
Oh yeah, yeah, yeah...

Gio gets out of the car, he and the woman start to chat. Luci gently slips out of the car. He sneaks around to the back. While Gio's back is turned, he slips across the street to the van. He checks the doors, the side door is unlocked. Luci climbs in.

INT. QUEENS, NEW YORK, TATE'S VAN - DAY

There are boxes, several items that look like large machines covered by tarps and Tate's luggage in the back. Luci nudges himself between two of the machines under the tarp. He is startled when the back of the van opens. He hunkers down.

LUCI
(whispering)
Don't see me, don't see me.

Tate sticks something inside the van, then the back door closes. Luci feels the van jolt, then it is moving.

INT. VOYAGER SHIP, CARGO BAY - DAY

Luci climbs out of his hiding place, opens the van door. He is inside of a cargo bay. He gets a panicked look, starts to run around the cargo bay. He sees a stairway, runs up and out of the cargo bay.

EXT. VOYAGER SHIP, DECK/OUTSIDE - DAY

When he reaches the outside, he is surrounded by ocean.

LUCI

Tate!

He starts to run throughout the ship looking around and yelling.

LUCI (CONT'D)

Tate!

He turns, runs into MOUAMBA FASSA (any age), Murabbi.

MOUAMBA

Hello little man. What are you doing here?

INT. VOYAGER SHIP, CABIN AREA - DAY

Luci and Mouamba are walking down the hallway.

MOUAMBA (CONT'D)

That is quite a tale.

LUCI

You don't know the half of it. My mom's gonna kill me.

As they approach Tate's cabin they can hear him playing the violin. The music is beautiful, but sad.

LUCI (CONT'D)

Is that Tate?

MOUAMBA

Yes, he is a very accomplished musician. He plays all over the world, when he's not chasing bad guys of course.

Mouamba knocks on Tate's door, the playing stops. Tate opens the door.

MOUAMBA (CONT'D)

You have a visitor, Tatevarius.

TATE

Luci.

LUCI

Hi.

TATE

How did you get here?

LUCI

I hid in your van.

TATE

My people have a very powerful sense of perception. It is not possible you could have hidden from me.

LUCI

Maybe you were mentally preoccupied thinking about how beautiful my mom is.

Tate looks at Luci in disbelief, is obviously beside himself.

LUCI (CONT'D)

I tried to call my mom, but my phone isn't working. Where are we?

TATE

In the middle of the Atlantic.

LUCI

Ocean?

TATE

What other Atlantic is there?

(beat)

I'll take care of him from here.
Thank you, Mouamba.

MOUAMBA

What are you going to do with this one, Tate?

TATE

I am not quite sure yet.

Mouamba laughs, he is amused by Luci. He leaves the cabin.

LUCI
Am I in trouble?

TATE
I do not have the words to describe how much trouble you're in. We need to call your mother. She will be worried sick.

LUCI
I need to call my cousin too. I gave him the slip.

TATE
Oh, Luci.

Tate walks to his desk, hands Luci a cell phone. Luci dials Aurora's number.

LUCI
Hi, mom. I have something to tell you.

A few moments later

Tate is sitting across from Luci giving him a direct stare. Luci looks everywhere but at Tate. Luci finally meets Tate's gaze.

TATE
Well, after the screaming stopped, she has agreed to meet us in Italy without pressing charges. I am shocked she believed you.

LUCI
Are you kidding me. You don't lie to an Italian mother. She'll give you what for and quick.

Tate is still scrutinizing Luci who gives him a guilty look.

LUCI (CONT'D)
I'm really sorry. I just wanted to help.

TATE
I know, Luci. I was your age once. Boys are so full of curiosity. We just need to be very careful. When we arrive, I'll need you to stay close to me.

LUCI

What are you worried about? You'll get to meet the rest of my family. Maybe spend a little time with mom, get to know her better. And the food, my Nonna's lasagna is out of this world. Kinda like you.

Tate laughs at Luci's humor in spite of the situation.

TATE

I am not concerned about your family, Luci. Well...maybe your mother. But that aside, there are other dangers. We will need to proceed with caution.

LUCI

The Sapaṛaṭan?

TATE

Yes, and the Human Preservation Agency.

LUCI

The Human Preservation Agency? Are they like the Men In Black or something?

TATE

I'm afraid their intentions are a lot more nefarious than just monitoring extraterrestrial activity.

LUCI

Nefarious?

TATE

When the Murabbi first arrived, most nations welcomed us. But there were several countries that saw us as a threat. These nations joined together and formed the HPA, an anti-alien task force. Their sole purpose is to hunt and capture extraterrestrials.

LUCI

Why would they want to capture you? You're here to help us.

TATE

Study, experimentation. I am the one who made first contact with the HPA. They call me Specimen Zero.

LUCI

Specimen?

TATE

Yes. They try to justify what they do by not naming us, treating us less than...than human.

LUCI

Nothings going to happen to you when I'm around. They'll get a five finger lesson they won't forget.

Luci balls up his little fist, waves it.

TATE

I think they would get quite a lesson from you, Luci. Now, lets get you cleaned up, rested and fed. We have changed course. We'll be in Italy within a few hours.

EXT. DOWNTOWN ANCONA, ITALY, STREET - DAY

Tate is walking quickly with Luci, heading towards the train station. He has his violin.

TATE (CONT'D)

Your mother said she would meet us here. Then the two of you will take a train to your family's home.

LUCI

You're not coming?

TATE

I can't, Luci. I have important work to do.

LUCI

It can't wait, just for a little while? I want you to meet my Nonno and Nonna.

TATE

I tell you what. Once I have concluded my business, I would love to meet them. Agreed.

LUCI
Ok, agreed.

INT. DOWNTOWN ANCONA, ITALY, TRAIN STATION - DAY

Tate and Luci are in the train station looking around for Aurora.

TATE
I don't see her.

LUCI
Look for the most beautiful woman here. Ah, there she is.

Aurora sees Luci at the same time they see her. She looks instantly relieved. She starts to hurry towards Luci and Tate. Tate stops dead in his tracks when a red laser scans his and Luci's faces. Tate looks up, sees the camera.

TATE
Oh no.

HPA AGENTS approach from one direction and Aurora from the other. Tate rushes to Aurora, gently hands Luci over to her. He looks at the approaching HPA Agents. The train pulls up.

TATE (CONT'D)
You need to leave, now.

AURORA
Oh, I don't think so. You can't just brush me off like that. You owe me an explanation. My son has never lied to me, but I'm finding this whole story a little hard to believe.

TATE
Lady Rossi, please go.

AURORA
I'm not going anywhere until you tell me what is going on.

Tate, Aurora and Luci are now surrounded by the HPA agents. Tate sizes them up. HPA agent 1 scans Luci's face with a hand held device.

LUCI
Hey! What are you doing?

HPA 1
Specimen Zero. You are under
arrest.
(to the other HPA agents)
Take both specimens.

TATE
He is not a specimen. Let them go.

HPA 2
Can't do that until he's cleared.
We'll have to take the woman too.

AURORA
The woman!

TATE
This is your last warning.

The HPA agents pull out electric prods and stun guns. Tate is infuriated in a way we have not seen before. Aurora is holding on to Luci for dear life.

HPA 1
Backup will be here in 10 minutes.
You can't escape.

TATE
Well, I guess I'd better hurry.

LUCI
Your violin?

TATE
Don't need it.

Tate hands Luci the violin. HPA agent 1 rushes at Tate. A martial arts battle ensues. Tate does not use energy/tuning.

Tate takes the HPA agents stun guns, stuns them. He kicks one HPA agent. As the HPA agent flies backward, Tate catches his electric prod, stuns 2 agents with it. He kicks another agent and he flies into other agents, knocking them out like bowling pins.

People in the train station run for cover. Luci is air fighting as Tate takes out the other HPA agents. When he's done they are all laid out on the floor. Aurora is in complete shock.

LUCI
(to the HPA agents, with a
Cuban accent)
Ha! Say hello to my little friend.

Tate urges Aurora and Luci to follow him as he talks into his watch.

TATE
HPA present, need escape route.

INT. DOWNTOWN ANCONA, ITALY, PARKING GARAGE - DAY

Tate rushes Aurora and Luci into the parking garage. A car speeds up to them, a door opens. There is no driver. Tate opens the door for Aurora, urges them both inside, places the violin on the seat. He jumps behind the wheel of the car just as HPA agents in black sedans pull into the parking garage.

AURORA
What is happening?

TATE
Seat belts please.

They put their seat belts on as Tate peels out of the parking garage.

EXT. ANCONA, ITALY, STREETS - DAY

There is a high-speed chase with Tate driving. Aurora is horrified. Luci has 10-year-old boy excitement.

AURORA
Who are these people? Why are they chasing us?

TATE
I promise there is an explanation.

AURORA
This isn't normal.

LUCI
Just tell her, Tate.

TATE
Now is not the time.

The HPA agents ram Tate's car with their cars. It spins around, Tate corrects. They continue the chase, but Tate manages to lose the HPA agents on winding roads and in traffic. He finally gets out of downtown and onto a country road. The car is a disaster.

EXT. ANCONA, ITALY, ROSSI HOUSE - DAY

The beat up car limps to the front of a beachfront house, the car doors open. Tate helps Aurora and Luci out of the car, retrieves his violin. The doors on the car close and the car drives away by itself. Aurora looks after it.

AURORA

I suppose you have an explanation
for that too?

INT. ANCONA, ITALY, ROSSI HOUSE, LIVING ROOM - DAY

NONNA ROSSI (70s) answers the door. Luci runs into her arms, she hugs and kisses him. NONNO ROSSI (70s) motions them into the house.

LUCI

Nonna.

NONNA

Oh my. You've grown so much. I
can't believe it's been two years.

LUCI

Something smells good.

NONNA

I've got some lasagna baking just
for you.

Luci is ecstatic, runs to give his Nonno a hug as well. Nonno hugs Luci, gives Tate a curious look.

NONNO

(to Aurora)

We're always happy for a visit.
There was just so much mystery
surrounding your arrival when you
called. Is there some news you want
to share?

Nonno glances between Aurora and Tate with a huge smile.

AURORA

Nothing like that, Papa.

LUCI

Can Tate stay for dinner?

NONNA

Of course, Luci.

TATE

Thank you sincerely for the invitation, but I really must go.

AURORA

Go? Go where? Your car just left without you. Oh, and let's not forget that my son should be at my sisters restaurant doing his homework. Instead he somehow ends up on a ship with you, in the middle of the Atlantic Ocean.

TATE

Lady Rossi, I am sorry to have caused you such an extreme amount of stress.

AURORA

Stress! Stress is when a kid throws up on me at work and I forgot to bring a change of clothes. What just happened to us is 200 % above what I consider stress. Who were those people and why were they chasing us? And what was that at the train station? Are you like a ninja warrior or something?

NONNO

Whoa. No marriage? No new grand baby? I thought this was the reason for the surprise visit.

TATE

Lady Rossi, I need to speak with you in private.

AURORA

Spill it, now, or I call the cops.

LUCI

Just tell her, Tate.

TATE

I am an extraterrestrial from the planet Murabbidean. We arrived on your world 50 years ago. The people at the train station were agents from the Human Preservation Agency, a secret government agency that seeks to capture and study alien lifeforms.

AURORA
I'm calling the police.

NONNO
I'll get the shotgun.

TATE
Wait...

LUCI
You have to show them, Tate.

Luci hands Tate the violin. Nonno has retrieved his shotgun and has it aimed at Tate, Aurora has her cell phone in her hand.

LUCI (CONT'D)
Show them, Tate.

Tate opens the violin case. Aurora, Nonna and Nonno, jump, gasp. Nonno grips the shotgun tighter.

TATE
It's just a violin.

He gently removes the violin from the case, retrieves the bow.

AURORA
You're going to play the violin now? Forget the police, I'm calling the insane asylum.

He starts to play. As he plays colors begin to glow around him. No one can see the colors but Luci.

LUCI
Wow.

Tate begins to play a lively tune. He lets go of the violin, it twirls up into the air, still playing on its own as Tate waves his hands like a maestro.

There is a nearby china cabinet. Tate directs energy at it. It opens, the dishes and cups begin to fly around in the air, dancing to the sound of the music.

Tate snaps his fingers in a rhythmic fashion. The dishes and cups return to the china cabinet. The violin floats gently back into its case, the bow stows itself, the china cabinet door closes, the violin case closes. Aurora blacks out, hits the floor.

INT. ANCONA, ITALY, ROSSI HOUSE, DINING AREA - DAY

They are sitting at the table eating lasagna. Aurora has an ice pack on her head.

TATE

Are you ok?

AURORA

No, not really.

NONNO

So, aliens?

TATE

We like to call ourselves extraterrestrials.

NONNA

Your violin playing was quite lovely.

TATE

Thank you, Lady Rossi.

AURORA

Why are you here? It can't be just to play the violin.

Tate holds up his watch, presses several buttons. A 3D image of the earth pops up. A creature, curled up in a ball, can be seen sleeping in the earths core.

TATE

This is an Icyris. Unbeknownst to us, our planet had a similar creature within our planet's core. It nearly destroyed our world when it broke free.

LUCI

There's a monster in the earths core? Why don't you just kill it?

TATE

It's not a monster, Luci. It is a beautiful and ancient creature. One of the last of its kind. It has the IQ of a child. It doesn't know that it's freedom will be disastrous for your world.

NONNO

Your planet was destroyed?

TATE

Not destroyed, but devastated. Our greatest scientist have been terraforming my world for the past 50 years to make it inhabitable again. We want to make sure your planet doesn't suffer the same fate.

Tate turns off the image. Nonna is smiling, she looks between Tate and Aurora.

NONNA

Your wife must be so proud.

TATE

I am not married.

NONNA

Luci told me how you defended them against all those bad guys...

LUCI

He knocked them down like bowling pins.

NONNA

...And now you're saving the world too and unmarried. That sure is something, isn't it, my fiorellina.

Nonna looks affectionately at Aurora.

NONNA (CONT'D)

(to Tate)

Seconds?

TATE

Yes, please. It's quite delightful.

NONNA

(to Luci)

I get some for you too, tesoro.

LUCI

Thank you, Nonna.

Nonna leaves, comes back with more lasagna. She dishes some out for Luci and Tate. Sits back down, looks at Aurora and Tate with a big smile.

AURORA

What will happen to our world if it wakes up?

TATE

Catastrophic disasters and severe damage to the planet. Also, the creature is pure energy. The EPM pulse it emits will knock out all power on earth.

NONNO

But you can stop it, no? A strapping, young, handsome, single man, I mean extraterrestrial, like you?

Everyone watches as Tate digs into his second helping of lasagna.

TATE

This dish is fabulous.

NONNA

Thank you, it's an old family recipe.

TATE

I had it at your family restaurant in New York as well. I have never experienced such a delicacy.

AURORA

Sorry, but can we get back to the discussion where there's a creature living in the earth's core that is going to destroy half the planet and send us back to the ice age?

TATE

We created a tuning device. We call it the prism key. It is a music box, a lullaby. It has kept the creature in a state of slumber for years while our scientist studied it. We believe we can safely extract the Icyris from the earth's core.

LUCI

You can do that?

TATE

Yes. But the prism key was stolen. We can't risk disturbing the creature without the key to keep it at rest.

LUCI

You see. That's why I needed to be here, mom. Tate needs my help.

TATE

Thank you for desire and willingness to help, Luci.

NONNA

So, what do we do?

TATE

Continue to live your lives, eat meals together, love each other, enjoy each and every day. Tomorrow is promised to no one.

Nonno and Nonna join hands affectionately. Aurora hugs Luci, kisses him on the head.

INT. ANCONA, ITALY, ROSSI HOUSE, BEDROOM - NIGHT

Tate knocks on the door.

AURORA (O.S.)

Come in.

Tate enters but does not close the door behind him.

TATE

Lady Rossi, a moment please?

AURORA

Sure.

(beat)

You'll be leaving in the morning?

TATE

Yes. That is what I need to discuss with you. I need to take Luci with me.

AURORA

What? Why? No.

TATE

At the train station, they scanned Luci's face. They'll trace him. The United States doesn't have an agreement with the Human Preservation Agency.

(MORE)

TATE (CONT'D)

But neither does Italy and they came after me here. I don't want to risk his safety or yours.

AURORA

You're not taking my son.

TATE

It is the only way I can keep him safe.

AURORA

They saw me too.

TATE

But the cameras didn't scan you. All living things generate bio-electricity. But it is extremely pronounced in Murabbi. This is how the HPA identifies and tracks us. There is something different about Luci. I have sensed this every since we met.

AURORA

I don't care about your feelings. You're telling me the world is going to blow up and you want to separate me from my son? No way. He goes, I go.

TATE

Lady Rossi...

AURORA

Lady Rossi nothing. You're not taking my son. You don't understand. He's a part of me. I can't leave him at a time like this.

TATE

I do understand.

AURORA

You think the safest place for him is with you? Then that is the safest place for me too. Promise me you won't let anything happen to my son.

TATE

I will protect him with my life.

AURORA

Then it's settled. WE are coming with you. Good night, Mr. Sing. I'll see you tomorrow morning.

TATE

Good night, Lady Rossi.

INT. ANCONA, ITALY, ROSSI HOUSE, HALLWAY - NIGHT

Tate steps out of the room. Nonno approaches Tate with a handful of clothes.

NONNO

Don't mess with mama bear.

TATE

I am learning this very quickly.

NONNO

Here's some clothes for you to sleep in and something for tomorrow.

TATE

I do not want to take anything else from you, Master Rossi. You have already been so generous.

NONNO

You're not taking anything. I have 5 children and 12 grandchildren. Every time they visit they leave something. Over the years I've collected enough clothes to open a department store. Here, take it.

TATE

Thank you, Master Rossi. You are too kind.

NONNO

I know Aurora and Luci are going with you. Please take care of my fiorellina and my little nipote.

TATE

Master Rossi, I give you my word, as a Qashif Kadeem.

NONNO

Qashif Kadeem? I don't know what that is but it sounds important, prestigious.

(raising his voice)

I bet a Qashif Kadeem would make a wonderful husband. Don't you agree, Aurora?

NONNA (O.S.)

I agree.

LUCI (O.S.)

Me too.

AURORA (O.S.)

Good night, Papa.

Nonno smiles and winks at Tate as he walks away. Tate is amused. He takes his clothes, heads towards the spare bedroom.

INT. SAPARATAN LAIR, IRAQ - NIGHT

Leonardo is working on the prism key. Alana enters the room. He hits a button on the alien tuning device which emits a sound. The prism key turns, several symbols line up. It makes the same sound. Leonardo leans back, satisfied.

A SAPARATAN MAN enters the room. He hands Alana a picture. She is clearly affected.

SAPARATEN MAN

This was taken in Italy. The boy is traveling with Tatevarius. Do you think...

ALANA

My son is dead.

Khadama enters the room, sees Alana looking at the picture. The Saparatan man bows to Alana and Khadama and leaves.

LEONARDO

We are close. Days, not weeks.

KHADAMA

This is excellent news considering Tatevarius has been relentless in his quest to retrieve the key.

ALANA

Is that all that matters to you? So much has been lost.

KHADAMA

But so much will be gained when we control the beast. This world, it will be ours.

Khadama tries to touch Alana's face, she moves away from him. He does not like being rebuffed. He looks at the picture.

KHADAMA (CONT'D)

Who do you think he is? The boy?

ALANA

It doesn't matter.

KHADAMA

It matters to you. He's the right age.

ALANA

Why do you torment me?

KHADAMA

Why do you refuse me? We stole the key together. This is our destiny.

Alana walks away from Khadama. Heads to a window, looks out at the desert.

KHADAMA (CONT'D)

What do you think Tatevarius will do when he finds out you let me in, that you shielded my presence.

ALANA

You weren't supposed to hurt him or my son.

KHADAMA

He is the Qashif Kadeem, the highest of your order. He would have killed us both before he let us take the key.

Alana walks away, starts to leave the room.

KHADAMA (CONT'D)

You can't run away from me, Alana. You are an outcast, a traitor. The only place for you is at my side.

Alana turns once to look at Khadama. There is deep pain and regret in her eyes. She leaves the room.

INT. HOTEL ROOM, PARIS, FRANCE - NIGHT

Tate, Aurora and Luci enter a room. Tate has his violin. Aurora and Luci have small duffel bags. The room is luxurious. Luci runs around looking at everything. He goes to the curtain, opens a window. Tate follows him, closes the window.

TATE
We must be careful.

LUCI
The cameras?

TATE
Yes. And this.

Tate pushes several buttons on his watch. The walls open up. There are weapons, alien devices and clothes. Tate grabs a suit, excuses himself. When he returns he is dressed sharp. He hands clothes to Aurora and Luci.

TATE (CONT'D)
These are shape shifting suits. Put them on.

Aurora takes the suits.

AURORA
What's first?

TATE
We got a lead that the Sapaṛaṭan may be hiding in the middle east.

AURORA
What are we doing in Paris?

TATE
I need information and we also need supplies.

Tate grabs a pan flute shaped tuner, tucks it onto his belt. He lays three blank passports out on the table.

TATE (CONT'D)
Come here, please.

Aurora and Luci comply. Tate scans their faces with his watch, then he scans the passports. The passports immediately register Aurora and Luci's faces.

AURORA
How did you do that?

TATE
Murabbi technology.

Tate pockets cash, stashes several alien devices in the violin case. He grabs a watch, puts it on Aurora's wrist. He hits a few buttons to program the watch.

TATE (CONT'D)
You can contact me anywhere with this. Just speak into it.

Tate considers Aurora, thinks a moment.

TATE (CONT'D)
This too.

Tate grabs an alien weapon, hands it to Aurora.

TATE (CONT'D)
You know how to use a weapon?

AURORA
Yes.

TATE
This one has quite a kick.

AURORA
Nothing I can't handle. Especially if one of those creeps calls my son a specimen again.

Aurora sticks the weapon in her purse.

TATE
Please, change clothes.

Aurora and Luci disappear. Tate waits patiently for them until they return. Aurora is wearing a white shirt and pair of jeans. Luci's outfit is the same.

AURORA
What about you? Aren't you going to pack some clothes?

Tate retrieves and holds up a 2 x 2 inch square cube.

TATE
Everything I need is here.

Tate sticks the device into the violin case. They are starting to leave when the earth shakes violently. Aurora holds on to Luci protectively as they brace themselves. The shaking stops.

TATE (CONT'D)

It's the Icyris. We're running out of time.

(beat, talking into his watch)

Luxury transport for 3.

AURORA

Where are we going.

TATE

To meet an old friend.

EXT. NIGHT CLUB, PARIS, FRANCE - NIGHT

Tate is driving a luxury car. He drives up to an exclusive night club, parks in a reserved space. Luci is looking around, excited.

LUCI

Whoa, this is cool.

AURORA

What is this? I can't take Luci in there.

TATE

He'll be fine. We'll go through the back way.

AURORA

I'm not dressed for this. If you're trying to be inconspicuous, I'll stick out like a sore thumb.

TATE

Shape shifting clothes.

Tate opens the car door for Aurora and Luci, walks them to the back of the car, opens the trunk. He pulls the square alien cube from the violin case, scans Aurora and Luci. Aurora's clothes morph into a stunning, long sexy red dress. Luci's clothes morph into a little tuxedo.

LUCI

You look great, mom.

Aurora's eyes go wide when she sees the hot looking dress.

AURORA

Really?

TATE

Ahhh...ummm...the stylix cube interprets the style of an individual and chooses attire that mirrors their identity.

Aurora gives Tate an incredulous look. She thinks he chose the dress.

TATE (CONT'D)

It must have sensed your fiery personality and fearlessness in the face of danger.

AURORA

We'll discuss this later.

Tate closes the trunk, leads Aurora and Luci through a back door.

INT. NIGHT CLUB, PARIS, FRANCE, BACK ROOM - NIGHT

Two SECURITY GUARDS give Aurora appreciative looks. Luci is beyond excited as he hears the thumping of loud club music in the background. Tate leads them into a luxurious private room with couches, a TV, a fridge and a full bar. The club scene and people dancing can be seen on a large video screen.

TATE

Stay here.

AURORA

Is it safe?

LUCI

This is amazing. Can we look around?

TATE AND AURORA

No.

TATE (CONT'D)

It's perfectly safe. Just call me if you need anything. Luci, stay put, I mean it.

LUCI

Ok.

Tate motions to the watch on Aurora's wrist. He locks the door from the inside as he steps out. Luci runs around the room looking at everything. He opens up the fridge.

LUCI (CONT'D)
They have sandwiches!

INT. NIGHT CLUB, PARIS, FRANCE, BAR/DANCE FLOOR - NIGHT

Tate walks through the nightclub. Several women look him over as he makes his way to a private table. GHASSAN (30s), Murabbi, is sitting at the table surrounded by bodyguards and gorgeous women. Tate approaches and sits next to him.

GHASSAN
Tatevarius.

TATE
Ghassan. It is good to see you again.

GHASSAN
You as well.

Tate slides two 10 oz gold bars over to Ghassan. Ghassan pockets the bars, leans forward so only Tate can hear.

GHASSAN (CONT'D)
You almost had them in New York. They barely got out by the skin of their teeth.

TATE
After ten years, to be so close and to have them slip away again.

GHASSAN
It is because of you they have not already awakened the beast. The re-tuning of a prism key is a delicate task. Very hard to do when they are constantly on the run.

INT. NIGHT CLUB, PARIS, FRANCE, BACK ROOM - NIGHT

Luci is sitting at a table eating a sandwich. Aurora has the TV tuned to a different channel. The news is showing the aftermath of earthquakes across the world.

AURORA
My goodness.

She stands. Turns her attention to Luci.

AURORA (CONT'D)
I'm going to the restroom.

LUCI

Ok.

As soon as Aurora disappears into the bathroom Luci drops his sandwich and runs for the door. He peeks, sees the two security guards at the end of the hallway as he steps out.

INT. NIGHT CLUB, PARIS, FRANCE, HALLWAY - NIGHT

LUCI

Don't see me, don't see me.

He sneaks quietly down the hall, turns the corner.

INT. NIGHT CLUB, PARIS, FRANCE, BAR/DANCE FLOOR - NIGHT

Ghassan slides a piece of paper over to Tate which he examines.

GHASSAN

My source tells me they will only be in this location a couple of days. Move quickly my friend. I felt the ground shaking like the world was coming apart earlier today. The beast is waking.

There is a loud commotion on the dance floor. People are yelling and clapping and shouting with joy.

AURORA (O.S.)

(talking into the watch)

Tate!

Tate peeks around the corner. Luci is on the dance floor, surrounded by people, busting some serious moves. Everyone is cheering and encouraging him. Ghassan peeks around the corner as well.

GHASSAN

What a vibrant young man. I wish I still had that kind of stamina.

TATE

Thank you, Ghassan, as always.
Please excuse me.

Tate stuffs the paper into his pocket, rushes out to the dance floor. People are trying to dance with him as he makes his way to Luci. Aurora is on the opposite end of the dance floor doing the same thing.

They meet in the middle where Luci is the center of attention. Aurora takes Luci by the arm, they lead him off the dance floor.

EXT. NIGHT CLUB, PARIS, FRANCE - NIGHT

AURORA

(to Luci)

Are you trying to give me a heart attack?

LUCI

Did you see the hotties in there?
That's my kind of scene.

Tate leads them to the car. Opens the door for Aurora.

TATE

May I?

AURORA

Please do.

Aurora gets into the car. She is near tears. Tate gets down on one knee, looks Luci in the eye with a disapproving look.

TATE

Luciano, I asked you to stay put.
You're the man of the house. You're supposed to protect your mother but you left her alone. You violated her trust and mine.

This hits Luci like a ton of bricks.

LUCI

I'm sorry. I just wanted to have a little fun.

TATE

This is serious business, Luci, saving the world. We three, we are a team now. I need to know that I can depend on you. Can I depend on you?

Luci stands up straight, gets a serious look.

LUCI

Yes. I'm your man.

TATE

Real men don't sneak around and
they don't break their promises.
Apologize to your mother.

Luci approaches Aurora.

LUCI

I'm sorry, Mama.

Aurora takes Luci into her arms. Tate watches them for a moment, mother and son. He is moved by the scene. Then he opens the back door.

TATE

(to Luci)

Inside.

Luci climbs inside as Tate gets into the driver's seat.

AURORA

Did you get what you needed?

TATE

Yes and it is not good news. I
confirmed they are in Iraq and they
are close to unlocking the last
piece of the puzzle.

Aurora looks in the back seat at Luci. She is frightened, but doesn't want to show it. She takes Tate's hand. Lowers her voice.

AURORA

Remember what you promised.

Tate nods, starts up the car, pulls away from the nightclub.

EXT. SAUDI ARABIA, MURABBI COLONY - DAY

Tate is riding a camel with Aurora behind him holding on. Luci is on a camel with another MURRABI. They stop at a Murabbi colony. There is a large building with Arabic design and several houses, same design.

The colony is in the middle of the desert, but it is surrounded by lush green vegetation, gardens and running water and springs. Tate dismounts from the camel, helps Aurora dismount. Tate helps Luci dismount. Tate unties his violin, grabs Luci and Aurora's bags. PAK MUR JAVIDAN (70s-80s) runs towards them.

PAK MUR
Tate, greetings.

The two men embrace.

TATE
Pak Mur, this is the Lady Aurora
Rossi and her son, Luciano Rossi.

PAK MUR
So wonderful to meet you. This way.

As they are led into the colony, MURRABI CHILDREN (various ages) run up. They jump up and down and start to dance and sing in excitement at Tate's arrival. Aurora laughs, loves seeing the children's excitement.

MURRABI CHILDREN
Qashif Kadeem! Qashif Kadeem!

EXT. SAUDI ARABIA, MURABBI COLONY - NIGHT

Aurora, Luci and Pak Mur are sitting on pillows around a fire with several MURRABI MEN, WOMEN and CHILDREN (various ages). They are eating and having a lively conversation that can't be heard. A MURABBI BOY (10) shows Luci his tuner. Luci is enthralled.

Tate is sitting separately with ROM MAZAUD (30s), Murabbi, a Qashif and Tate's second in command. Rom notices Tate stealing glances at Aurora.

ROM
Tate, you are my Qashif Kadeem. But
you are also my friend.

Rom looks at Aurora and Luci.

ROM (CONT'D)
She is beautiful and her son is
very fond of you. It has been a
long time. You need to find a new
queen for your house, have
children. Your heart deserves some
happiness.

TATE
Alana...

ROM
Alana was a powerful Qashif. If she
was still alive, she would have
fought to find her way back to you.
(MORE)

ROM (CONT'D)

You must accept that she is gone.
You need to let go.

TATE

I have so many unanswered
questions. But now is not the time
for this my friend. We have much to
discuss.

Tate and Rom rise. Tate walks over to Aurora, kneels beside
her.

TATE (CONT'D)

I need to speak to Rom and Pak Mur
in private. You and Luci are safe
here.

AURORA

We'll be fine.

TATE

(to Luci)

Take care of your mother for me?

LUCI

I won't let her out of my sight.

Tate, Rom and Pak Mur walk away from the crowd.

INT. SAUDI ARABIA, MURABBI COLONY, OPEN WAR ROOM - NIGHT

TATE

We need to get here.

Tate points to a place on map that is displayed on an
illuminated table in the center of the room.

PAK MUR

We use camels. Their quiet and have
worked well in the desert.

TATE

Too slow. Time is of the essence.

ROM

Fighters? There's a fleet in
Riyadh.

PAK MUR

You would need to be in and out
quick.

(MORE)

PAK MUR (CONT'D)

We do not have a treaty with the Iraqi government and they've tripled their air and ground patrol since we established a colony in Saudi Arabia. Sending fighters could start a war. Not to mention Iraq is crawling with HPA agents.

ROM

We are trying to help them and they are trying to kill us.

TATE

We have sand crawlers here and fourteen Qashif.

ROM

The sand crawlers are fast, but quiet. With a small contingent of Qashif, we could get in and out before the Iraqi's even know we were there.

TATE

We'll be cutting it close, but this is our best option.

PAK MUR

The woman and the boy, you should leave them here. They'll be safe in this village among your people.

Tate looks out at Luci and Aurora in the distance. He has a tough decision to make.

EXT. SAUDI ARABIA, MURABBI COLONY - MORNING

Tate and Aurora are standing outside of a structure. Tate has his violin.

TATE

These are my people. You and Luci will be safe here. I will return for you if I can. Pak Mur will make sure you and Luci get home if I cannot escort you myself. I am leaving two Qashif behind for protection.

AURORA

Only two?

TATE

Two Qashif are like fifty men. They will make sure nothing happens to you and Luci in my absence.

Aurora looks out at Luci who is playing with a group of MURRABI BOYS his age.

AURORA

I don't know if he'll understand.

TATE

May I speak to him?

AURORA

Yes. Of course.

Luci sees Tate and Aurora talking. He runs up to them.

LUCI

Can I talk to you, Tate?

TATE

I need to speak with you as well. Follow me.

Tate leads Luci into one of the colony houses.

INT. SAUDI ARABIA, MURABBI COLONY, HOUSE - MORNING

LUCI

You're leaving, aren't you?

TATE

Yes. I have to go.

LUCI

You don't have to worry about anything. I'll look out for mom.

TATE

Thank you, Luci. That is very comforting to me.

LUCI

Are you coming back?

TATE

I do not want to lie to you, Luci. The task I am about to undertake is very dangerous. But, if it is within my power, we will see each other again.

LUCI

I would like that very much. I know mom would too. I told you, it takes her a little time to warm up to people, but I can tell she likes you.

TATE

We've had quite the journey together.

LUCI

It's the coolest thing that's ever happened to me.

(beat)

So, could you and mom make me a baby brother?

TATE

Luci...what?

LUCI

I want a baby brother. Well, I'd like to have a little sister too, but we could start with a brother.

TATE

Are you asking me how babies are made?

LUCI

I know all about that. Mom told me. I mean, when you come back and if things work out with you and mom and you guys got married, could you have kids, you know, with you being from a different planet and all?

TATE

Luci, I...

LUCI

I know you have to find this key thing and save the world. But wouldn't you maybe want to get married and have some kids afterwards? I mean, you could, you know, maybe adopt me or something too.

Tate realizes how much Luci wants a family, feels love and compassion for him. Tate sits down on the couch.

TATE

Luci, come, sit next to me.

Luci sits besides Tate.

TATE (CONT'D)

I had a little boy once. He was just two months old.

LUCI

You did?

TATE

Yes. My son's life was taken and my wife disappeared the day the prism key was stolen. I must get the key back, for my people, for your people and for this world. But I must also find my wife. After so long, I know that she is no longer in this world. But I must find her and return her remains to my people so that she can be laid to rest.

LUCI

I'm sorry about your wife and your baby.

TATE

The prism key was mine to protect, as was my family. It is my duty, my life's quest to find it.

LUCI

I understand.

TATE

Then you understand why I have to go.

LUCI

Yes.

Luci jumps into Tate's arms, starts to cry.

LUCI (CONT'D)

Come back. Please, come back.

TATE

I will do everything in my power to keep my promise, Luci.

LUCI

My dad said he was going to come
back, then he left me and I never
saw him again.

Tate gently lets go of Luci. He takes the violin, hands it to
Luci.

TATE

I want you to take Ramallya. I
don't just leave her with anyone.
Only someone I have a bond with,
someone I trust. Can you take care
of her for me until I return?

Luci has a new found purpose as he takes the violin. He
stands up taller, salutes Tate.

LUCI

I'm your man.

Tate embraces Luci again like a father embracing a son.

EXT. SAUDI ARABIA, MURABBI COLONY - MORNING

Aurora stands with the rest of the Murabbi, her arms wrapped
around Luci. Luci is hugging the violin. Tate, Rom and 12
QASHIF mount sand crawlers, vehicles that look like
motorcycles with large wheels. Two QASHIF are standing with
the Murabbi next to Aurora and Luci. Tate nods to them. They
nod in return.

TATE

Ignition.

They start the sand crawlers. They emit fire and sand, but
make no sound. Tate waves at Aurora and Luci, they wave back.

TATE (CONT'D)

Shield.

A shimmer of energy passes over them. The sand crawlers and
their riders disappear. Only a shimmer of them can be seen
against the sand.

TATE (CONT'D)

Advance.

The sand crawlers take off at a high speed shimmering as they
go.

INT. SAUDI ARABIA, MURABBI COLONY, HOUSE - AFTERNOON

Aurora is in a house. She is looking at a beautiful Murrabi dress. Luci runs in.

LUCI
That's pretty, mom.

AURORA
Pak Mur's wife gave it to me. These people are so warm and generous.

LUCI
I like them too.

There is a disturbance outside. Pak Mur runs inside.

PAK MUR
Grab your things. We'll go out the back.

Aurora stuffs the dress in her duffel bag. Throws the duffel bag and her purse on her shoulder. Luci grabs his duffel bag and the violin. They run towards the back entrance, are met by the two Qashif Tate left and several SAPARATAN.

A moment later

Aurora is standing with the other Murabbi holding Luci in her arms. Luci is clutching the violin. They are surrounded by 50 SAPARATAN with tuners and Murabbi weapons. Aurora looks at the two Qashif.

AURORA
Why are you doing this?

QASHIF 1
I am sorry, Lady Rossi. We want to go home. We loathe this world. Once the Sapaṛatan have conquered this planet, they will let us go.

PAK MUR
Murabbidean cannot sustain our full numbers yet.

QASHIF 2
It can sustain two more.

The crowd of Sapaṛatan part. Ghassan and Nosuf approach. Ghassan has the two gold bars Tate gave him in his hand.

GHASSAN

Tate pays good, but the Sapaṛaṭan pay more.

Nosuf hands Ghassan a bag full of gold bars.

LUCI

(to Nosuf)

Hey, you're that creepy guy from the alley.

NOSUF

No prison can hold me.

LUCI

What a bunch of traitors! Why I outta...

Luci goes for Nosuf and Ghassan, his free fist clenched. Aurora holds him back. The Sapaṛaṭan laugh at his spunk.

PAK MUR

Leave them alone. They are no threat to you.

Ghassan notices the violin.

GHASSAN

Ramallya. The jewel of the Sing Qashif, a priceless treasure. I can't believe he parted with it.

Ghassan makes a move towards the violin. Luci clutches the violin tightly to his chest.

LUCI

Touch this violin and you'll draw back a stump.

NOSUF

Bring them.

The Sapaṛaṭan start to take Luci and Aurora, Pak Mur steps in front of them.

PAK MUR

You will not take them.

The Sapaṛaṭan point their weapons at Pak Mur. Aurora steps between them.

AURORA

We'll go. Just don't hurt these people.

Nosuf turns, Aurora and Luci follow with Saparatan guarding them.

INT. SAPARATAN LAIR, IRAQ - AFTERNOON

Khadama and several SAPARATAN are in a room watching Leonardo work. Leonardo makes an adjustment to the prism key. The key levitates, all of the parts separate and start to spin. The key then comes back together, makes a loud sound. The earth shakes violently. Leonardo hands the prism key to Khadama.

LEONARDO

Khadama Dief, the world is yours.

Khadama takes the key, approaches Alana.

KHADAMA

We control the creature now. We will use it to bring the people of this world to their knees. I will be their king and you, you could be my queen.

ALANA

What good is it to gain the world and lose your soul?

KHADAMA

Having regrets, second thoughts? This is what we have dreamed of for years. This planet will thrive under our rule.

A SAPARATAN WOMAN runs into the room.

SAPARATEN WOMAN

Tatevarius is coming.

ALANA

You expected nothing less?

KHADAMA

By the time he arrives, it will be too late.

(beat, to the Saparatan)

Pack up. We're leaving.

Alana walks to a window, looks out at the desert again. Khadama approaches.

KHADAMA (CONT'D)

I heard Tatevarius is traveling with a beautiful woman. It seems perhaps he has forgotten about you.

(MORE)

KHADAMA (CONT'D)

Your only place now is with the
Saparatan, with me.

Khadama walks away from Alana. Leonardo and the Saparatan have packed up quick, they leave Alana alone in the room. Alana looks around. She removes her watch, pushes several buttons. She leaves the watch on the table, walks out of the room.

INT. SAPARATAN LAIR, IRAQ - LATE AFTERNOON

Tate and the Qashif are turning the Saparatan lair upside down. Rom runs up to Tate with the watch.

ROM

They've unlocked the riddle.
They're going to release the
creature.

Tate speaks into his watch as he and Rom run for the exit.

TATE

Qashif forces, to Hawaii now. Send
fighters for us.

EXT. SAPARATAN LAIR, IRAQ DESERT - LATE AFTERNOON

Tate, Rom and the twelve QASHIF are lined up, but spaced apart in the desert. A legion of Murabbi fighter jets flown by Qashif are approaching, gliding low on the sand to avoid detection.

Way in front of the legion are fourteen fighter jets that do not have drivers. The hatches pop open. Without the jets stopping, Tate, Rom and the 12 Qashif grab onto a handle on their jets and jump into the drivers seat. The hatches close. Tate and Rom take the lead, the other jets fall in behind them. They change course, headed for Hawaii.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, CHAMBER - DAY

Aurora and Luci are led into a massive chamber by Nosuf and several SAPARATAN. Nosuf snatches off Aurora's watch. There is a large pedestal in the center of the room with alien writing on it. Khadama is in the room. He sits the prism key on the pedestal, approaches Aurora and Luci.

KHADAMA

Aurora Rossi.

He tries to touch her face, she moves away from him.

LUCI
Don't touch my, mom.

Luci struggles against the Sapatatan restraining him. Khadama is amused.

KHADAMA
Full of fire, just like his mother
I see.

AURORA
What do you want with us?

KHADAMA
Tatevarius will come for the key
and he will come for you. When he
does, I will deal with him.

AURORA
We'll see who deals with who.

EXT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA - DAY

Tate, Rom and the legion of Qashif fighters arrive in Hawaii. The Mauna Loa volcano sends a massive plume of smoke and lava shooting into the air.

TATE
Rom, take the lead. Contain the
volcano and evacuate the island.
Qashif, six of you with me.

Tate's fighter veers off followed by 6 fighters. The other Qashif fighters surround the volcano and start to swarm around it like bees. Tate and the 6 QASHIF land at the compound. They jump out, begin to run. They easily fight off many Sapatatan.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, CHAMBER - DAY

There is an explosion outside, fighting can be heard. Qashif burst into the room led by Tate. They begin to fight the Sapatatans in the room.

LUCI
Tate.

TATE
Luci, Aurora. Are you alright?

AURORA
We're ok.

Tate and his Qashif are winning the battle when Alana steps into the room. Tate is stunned, momentarily frozen. Khadama hits Tate hard with a blast of energy, knocking him backwards and destroying Tate's tuning device.

Khadama opens up a hole in the ground, the 6 Qashif fall through leaving Tate alone. Tate turns, looks at the violin in Luci's arms.

NOSUF

Don't try it.

Nosouf tightens his grasp on Luci, who winces in pain. Aurora tries to go to him, she is restrained. Tate looks at Luci and Aurora, then back at Alana. Alana doesn't move or speak.

KHADAMA

Take him away.

Saparatan frisk Tate, remove a Murabbi weapon and the destroyed tuner. They put alien metal gloves on his hands, an alien collar on his throat and alien shackles on his wrists.

LUCI

No.

Nosuf wrestles the violin away from Luci.

LUCI (CONT'D)

Give that back.

Luci fights as a Saparatan restrains him. Nosuf laughs. Four Saparatan lead Aurora and Luci out of the main chamber.

LUCI (CONT'D)

Tate.

Tate tries to look at them but is manhandled as he's dragged in the opposite direction.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, HALLWAY - DAY

As the Saparatan are walking down a corridor, they separate Luci and Aurora. They both struggle.

AURORA

Where are you taking my son?

LUCI

Mom.

Aurora disappears down the opposite corridor yelling the entire way.

Two Sapatatan are walking with Luci when the earth shakes violently, the wall cracks and a part of the ceiling falls on one Sapatatan. The other is temporarily unsteady on his feet. Luci kicks him hard in the shins, runs for his life.

Luci sees a vent shaft. Luci snatches the cover off and climbs in. As he is crawling frantically the Sapatatan almost grabs him by the ankle but the man is too large to fit. Luci keeps crawling. He hears voices, starts to crawl in that direction.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, LIBRARY - DAY

Luci is peaking through the vent. From Luci's POV, Khadama, Nosuf and Alana are in a library. Khadama opens the violin case. He hums, whistles, snaps, waves his hands. The violin doesn't move.

NOSUF

Is it broken?

ALANA

Only a Sing Qashif can wield it.

Khadama slams the violin cover down.

KHADAMA

Then it is of no use to me. It will make nice kindling for a fire.

Alana doesn't speak, obviously doesn't approve. Nosuf grins. The ground shakes violently. A loud screech is heard.

KHADAMA (CONT'D)

It is time.

They leave the room. Luci backs away slowly, heads down another vent shaft. He hears more voices, starts to crawl.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, PRISON - DAY

Luci's POV.

Luci crawls up to the vent, stops, hunkers down. He watches from his hiding place. Tate is locked in a prison cell. Khadama enters. Two SAPARATAN are chaining Tate to the wall. Khadama points to a window.

KHADAMA (CONT'D)

You can watch as I tear this world apart.

Khadama and the Sapatatan leave, Alana enters.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, PRISON - DAY

Change in POV to Tate's POV.

TATE

Why?

ALANA

It was the only way. A chance for us to have a home again.

TATE

Was it worth our son's life?

ALANA

I wanted him to be safe. I didn't want him growing up in a world polluted by mankind, with humans hunting us down like dogs. I wanted us to be happy, to have a full life.

TATE

We would have had a full life, Alana. You, me, our son. It didn't matter where we were. As long as we were together.

ALANA

It was a sacrifice I had to make. I never meant for our son to...

TATE

You can't control the Icyris.

ALANA

We've studied it. Our power and knowledge has grown the past 50 years. We'll harness the creatures power. With the Sapaṛaṭan in control, we will make this planet a paradise for our people. We can be together again, start a new family.

TATE

This world, its leaders, they took us in when we needed a home. We are guests here.

ALANA

We are prisoners.

Tate looks long and hard at her, then turns his head.

TATE

Go. You are dead to me.

ALANA

(whispering)

Who do you think led you here?

She leaves the room.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, PRISON - DAY

Luci crawls into the prison cell from the vent.

TATE

Luci.

Luci runs to Tate. He removes the metal gloves. He tries to remove the wrist shackles and collar, is unsuccessful. Tate and Luci whisper.

TATE (CONT'D)

Where is your mother?

LUCI

They took her. I couldn't stop them.

TATE

Luci, do you remember when you hid in my van?

LUCI

Yes.

TATE

I couldn't see you or sense you. Do you remember what you did?

LUCI

I hid under a tarp.

TATE

What else? Did you say anything?

LUCI

Don't see me. It's what I say when I'm trying to give Gio the slip. It's always worked.

TATE

Luci, I don't know how this is possible, but you can tune.

LUCI

Me?

TATE

Yes. You've been tuning instinctively, unaware of what you were doing. Tuning to sound without a tuner is a vary rare gift.

LUCI

How?

TATE

I don't know. But right now, I need you to do something for me.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, CHAMBER - DAY

Khadama and Alana walk to the pedestal. Khadama waves his hand over a control panel and the platform with the pedestal starts to lift. The ceiling of the chamber opens, the platforms lifts them to the very top of the mountain.

EXT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, MOUNTAINTOP - DAY

The mountain overlooks the entire valley. The volcano is shaking and erupting. The disaster is being contained by the swarming Qashif fighters. Khadama activates the key, it lifts, starts to spin. The earth shakes violently, the activity from the volcano starts to increase.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, PRISON - DAY

LUCI

(calling out to a guard)

Hey, stupid. You locked me in here.

A SAPARATAN gaurd runs in. Tate snaps his fingers in a rhythmic fashion, the Saparatan's tuner flies off his waist, Tate catches it.

TATE

Now, Luci.

LUCI

Do Re Me Fa So La Ti Do.

Luci does this quickly in sing song. Tate uses the sound vibration from Luci's song and the tuner to send a blast of energy at the Saparatan who flies against the wall and is knocked unconscious. At the same time Tate's neck collar and shackles unlock.

LUCI (CONT'D)
Did I do that?

TATE
Great job, Luci.

Tate sticks the tuner on his belt, retrieves his watch, steals the Saparatan's watch.

TATE (CONT'D)
Luci, they are going to release the Icyris. I have to go. You need to find Aurora.

LUCI
Ok.

TATE
I gave her a weapon, do you remember?

LUCI
Back in Paris.

TATE
Yes, it will stun only. Put three fingers on the handle to activate it. Push the button to shoot.

Tate demonstrates.

TATE (CONT'D)
Can you show your mother how to do this?

LUCI
I will.

TATE
You know how to stay hidden. Find her. I can track you with this.

Tate puts the Saparatan's watch on Luci's wrist. It adjusts to his size.

TATE (CONT'D)
Ramallya, do you know where they've taken her?

LUCI
The library.

TATE

You are a strong, brave young man,
Luci. Go find your mother.

Tate rushes to the door, looks around the corner. Sees the coast is clear.

TATE (CONT'D)

Go.

Luci climbs back into the vent. Tate exits the prison cell. He runs up to other cells where the 6 Qashif are being held, releases them.

QASHIF 1

Qashif Kadeem!

The Qashif salute Tate and cheer.

TATE

It is good to see you too. With me.

They run from the prison area.

EXT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, MOUNTAINTOP - DAY

Khadama is chanting and yelling. The prism key is spinning. It emits a massive energy burst. The burst shakes the ground. A shriek is heard from within the volcano.

KHADAMA

The beast is waking up!

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, ROOM - DAY

Luci is crawling through the vent. He can hear Aurora yelling and banging on the door. He goes to a vent, sees her. She is in a room that looks like a studio apartment.

AURORA

Where is my son? I want to know
where you've taken my son.

Luci removes the vent cover, crawls into the room.

LUCI

Mom.

AURORA

Luci.

They run to each other, embrace.

AURORA (CONT'D)
Where's Tate?

LUCI
He's free, mom. He went to find
Ramallya.

Luci runs to Aurora's purse, pulls out the Murabbi weapon.

LUCI (CONT'D)
Yes.

AURORA
Don't touch that.

She runs to Luci, tries to take the weapon.

LUCI
But I have to show you how it
works.

AURORA
I know how it works.

LUCI
Tate showed me, you put your
fingers like this...

The weapon accidentally discharges. The recoil blows Aurora and Luci into the air and back onto the bed. A Sapaṛaṭan opens the door, runs in. Aurora points and shoots, the Sapaṛaṭan is blown up and backwards through the open door. Aurora grabs Luci's hand, they run through the open door.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, HALLWAY - DAY

As they are running they go by an open window. They see Khadama and Alana standing on the mountaintop, the prism key spinning and the exploding volcano.

AURORA
Oh my goodness. Let's go.

Aurora and Luci are in the hallway running towards the chamber room when they run into 3 SAPARATAN. Aurora gets down on one knee, Luci grabs onto her. She aims, shoots the weapon. Aurora and Luci slide backwards 20 feet from the recoil. The Sapaṛaṭans fly backwards and are left unconscious. Aurora's eyes are wide with excitement.

AURORA (CONT'D)
You think Tate will let us keep
this?

LUCI
 (nodding his head yes)
 uh, huh.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, HALLWAY - DAY

Tate and the 6 Qashif are running down the hall when they encounter Sapatatan. They take them out using martial arts and energy tuning. Tate sees the library, runs to it.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, LIBRARY - DAY

Tate retrieves Ramallya. The ground shakes violently, doesn't stop. The Icyris erupts from the volcano. It is a beautiful creature with multiple colors, hands with 4 claws and large beautiful eyes. It looks startled and frightened.

Tate sees 4 fighter jets with FIGHTER JET PILOTS heading towards it. Tate points his watch at the fighter jets, types several codes into his watch.

TATE
 Fighter jets, do not fire on the creature.

FIGHTER JET PILOT (O.S.)
 Are you crazy? Are you seeing this thing?

FIGHTER JET COMMANDER (O.S.)
 Who is this? This is a secure line.

TATE
 This is Qashif Kadeem Tatevarius
 Sing of the Murabbi Elite Qashif
 Fighting force.

FIGHTER JET COMMANDER (O.S.)
 Who?

TATE
 Please talk to your superiors, they will know who I am. Do not fire on the creature. It emits an EMP...

FIGHTER JET COMMANDER (O.S.)
 This isn't a game. You're location is being traced. Fighter pilots, ignore that command. Proceed with engagement.

TATE
 No.

Tate is cut off. The fighter jets fire on the Icyris. It cries out in pain. It closes its eyes and clenches its fist. It lets out an EMP that kills all power on the island. The jets start to fall.

The pilots eject. The EMP does not affect the Murabbi fighters. They swoop in and rescue the human pilots, safely drop the pilots on top of a mountain. Then, they rejoin the swarm.

TATE (CONT'D)

(talking into his watch)

Rom, surround the Icyris and try to contain it as long as possible.

ROM (O.S.)

It's energy emission is off the charts. You need get the prism key and fast. It is the only way to contain it.

Qashif ships swarm the Icyris and form a net of energy around the creature. It lets out another EPM blast. Knocks out the net. In the distance Khadama can be seen manipulating the prism key.

The creature shakes its head as if it is hearing a sound it doesn't like. It starts to move towards the main, populated part of the island. Tate grabs Ramallya, runs from the room.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, CHAMBER - DAY

Tate reaches the chamber, sees a side door that that leads outside. He runs through the door.

EXT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, MOUNTAINTOP - DAY

Tate climbs up the side of the mountain, reaches the top. Aurora and Luci are there. Aurora has the Murrabi weapon.

AURORA

Tate.

Aurora points to a higher point on the mountain top. Khadama and Alana can be seen. Khadama is manipulating the prism key and controlling the Icyris.

AURORA (CONT'D)

I was going to try it shoot it, but it's moving to fast.

Aurora points to the spinning prism key.

AURORA (CONT'D)

He's sending it straight to the mainland.

TATE

That is his plan. Once the other nations see what the creature is capable of, they will have no choice but to bend to his will. We need to hurry.

Tate, Aurora and Luci rush up the mountain on the back side, they get to an overhang. They can see Khadama's back. Tate hands the violin to Luci.

TATE (CONT'D)

No matter what happens, stay hidden.

Tate runs from his hiding place.

TATE (CONT'D)

Khadama.

Khadama and Alana turn.

KHADAMA

Tatevarius, you are too late.

TATE

It's never too late.

Tate hits Khadama hard with a burst of energy that sends him reeling backwards. Khadama recovers immediately, does a return energy attack on Tate. Tate rushes for Khadama. A martial arts, energy tuning battle begins between the two men. The prism key continues to turn, the creature continues to move towards the mainland.

TATE (CONT'D)

Alana, you can stop this.

Alana is frozen in place, her eyes shifting between the fight, the prism key and the creature. Luci runs from cover.

AURORA

Luci!

Luci tries to grab the prism key, it throws him backwards. Aurora, catches him, takes him in her arms.

AURORA (CONT'D)

Luci!

TATE

Luci!

Khadama hits a distracted Tate with energy. He flies backwards, lands by Aurora and Luci. Luci stirs, sits up. His hair is sticking straight up from the jolt of electricity but he's ok. Aurora hugs him tight.

LUCI

Go get 'em, Tate.

Tate looks at the violin, snaps his fingers rhythmically. The violin case flips open, the violin flies out, starts to whirl, plays a note. Tate and the violin start to glow in unison. The violin shoots into the sky, whirling at a high pace. Tate directs energy at the prism key, it starts to close.

KHADAMA

No.

Khadama directs his own energy at the key, trying to stop Tate.

TATE

Alana, we can do this together.
Millions of humans will die and our
people will suffer if the Icyris
reaches the city. You can help me
stop this. Do it for the memory of
our son.

Alana gets very emotional. She waves her hand, does a kihap. Energy flows from her. She directs the energy at the prism key. The key reshapes itself, then closes and falls back onto the pedestal. It starts to emit a soothing, pulsating sound. The Icyris stops, yawns, its eyes get heavy. It collapses, falls to the ground unconscious.

Alana laughs, looks at Tate. Khadama creates a whip of energy with a sharp point. He whips it in Alana's direction, pierces her. Then Khadama creates a portal and disappears. Tate runs to Alana as she collapses into his arms.

TATE (CONT'D)

Alana.

ALANA

I'm so sorry, Tate. I never stopped
loving you or our son.

Alana dies in Tate's arms.

EXT. ROSSI HOUSE, LIVING ROOM - DAY

Tate has his watch aimed at the sky. He gets a satisfied look, walks into the house.

INT. ROSSI HOUSE, LIVING ROOM - DAY

Aurora is watching TV. On the screen the Icyris can be seen crawling out of the volcano with the Qashif fighters swarming around it. The caption on the newscast reads "ALIENS AMONG US". She mutes the sound when she sees Tate.

TATE

We've installed an extra security net around the house. Khadama, Nosuf and the Sapaṛatan involved in the attempted coup have been apprehended. You will be safe here.

AURORA

That's a relief.

(beat, lowering her voice)

It's just so strange, you meeting Luci the way you did. The abilities he has.

TATE

I don't think meeting Luci that day was an accident. I think he was drawn to me. I just don't know why.

AURORA

The same reason the HPA cameras detected him?

TATE

I honestly don't know the answers to these questions, Aurora. You said his father was human. We would need to test him.

AURORA

I don't want that. He's just a little boy. I want him to focus on just being a kid.

INT. ROSSI HOUSE, LUCI'S BEDROOM - DAY

Luci is in his bedroom looking at a picture on his dresser of his father, Aurora and him when he was 5 years old. He looks long at the picture, removes the picture from the desk, sticks it into his bedroom drawer. He unwraps another picture, puts it proudly on his dresser. It is a picture of Luci and Tate in front of Tate's Murrabi fighter jet.

INT. ROSSI HOUSE, LIVING ROOM - DAY

Tate and Aurora are looking at the TV. The icyris falls. Qashif fighters swarm around it protectively.

AURORA (CONT'D)

I guess this means you don't have to hide anymore. That's a good thing.

TATE

It is. But it creates a whole new set of challenges.

Luci runs into the living room.

LUCI

Can we go see it?

TATE

Of course. We'll have to take the Voyager Ship. It is the only way we'll get there in time. You can say hello to Mouamba.

LUCI

Yaaay. Let's go.

Aurora and Luci follow Tate out of the house.

EXT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA - DAY

Tate, Luci and Aurora drive up in Tate's van to the compound. They exit the van.

LUCI (CONT'D)

We got to get your another car. Spy guys always have cool cars. James Bond has an Aston Martin.

TATE

I like my van. It's practical.

Luci gives the van a stank face. Tate laughs, motions Aurora and Luci to the front door of the compound. Tate waves his watch at an entry panel on the door. The door slides open, they step inside.

INT. MURABBI COMPOUND, HAWAII, MAUNA LOA AREA, CONTROL ROOM - DAY

Aurora, Tate and Luci step out of an elevator into a bustling room full of Murrabi SCIENTISTS and QASHIF. There are several large monitors, alien machines and computers.

QASHIF 1
Qashif Kadeem.

All of the Qashif come to attention.

TATE
At ease.

Tate walks Luci and Aurora to one of the monitors. The monitor shows a view of outer space. There is a massive ship moving in space, it moves past the sun, it stops. A hatch opens on the ship, the Icyris floats out.

The creature looks back at the spaceship with curiosity, but peaceful, then it sails off into space, similar to a cuttlefish, with colors flashing.

TATE (CONT'D)
It will explore the entire galaxy
in its life time. Then, it will
find a planet and lay an egg before
it dies.

LUCI
Won't it destroy the planet?

TATE
We're monitoring it. As soon as it
lays the egg, we'll harvest it and
put it in a safe place.

Tate points to the sun.

TATE (CONT'D)
There is an infinite source of
energy in a planets sun. The
creature can grow there. It will
feed the sun and the sun will feed
it. Then, when it is full grown, it
will be released in a solar flare.
We have done the research. There
will be no harm to the planet, the
Icyris or the sun.

LUCI
Wow. It's beautiful. I'm glad we
didn't hurt it.

TATE
Me too.

They watch as the Icyris slowly disappears from the sight.

LUCI

Are you still going to come to my concert tomorrow night?

TATE

Of course. I wouldn't miss it for the world.

INT. LUCI'S ELEMENTARY SCHOOL, CONCERT HALL - NIGHT

Aurora meets Tate at the door. They sit down. She hands Tate a program for the concert.

AURORA

Thank you for coming. It really means a lot to him.

TATE

I am excited. I didn't know Luci played an instrument.

The kids file onto the stage and take their places. Luci searches the crowd eagerly, gets very excited and waves when he sees Tate is there. Tate waves back.

AURORA

He plays the cello. He's actually really good.
(beat)
I know you're going to have to leave soon. There must be a million things you have to do. I don't know how I will ever thank you for all you've done, for being so wonderful with Luci. We're...he's going to miss you.

TATE

What if I told you I have decided to stay?

Tate and Aurora's eyes meet. There is a question in his eyes. The conductor goes to the stand. Gets everyone's attention. Tate and Aurora turn their attention to the stage.

Aurora gives Tate a searching, hopeful look, but turns back to the stage. The conductor lifts his hands, the kids start to play. As Luci is playing he starts to emit colors and glow like a Murrabi. No one else can see it but Tate. Tate is floored.

TATE (CONT'D)
(silently, to himself)
Now that is very curious.